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No. 67. Kiyonaga: Senjo, a Court Lady.

On View from June 9th | No. 155 | Sale June 14, 1920

A Small but Very Fine Private Collection of JAPANESE COLOR PRINTS

With a few additions from other similar collections to complete the session

Broadsheets in fine Condition by Kiyonaga, Toyokuni, Masanobu, Koriusai and Shuncho; Triptych by Yeishi, Large Head by Yesui; Fine examples of Utamaro and Yeizan, Rare Triptychs by Kuniyoshi, Hiroshige's "First Snow of Genji" and a Snow Triptych by Kunisada; Landscapes by Yeisen including Itabana, a superb example in collector's condition of Hokusai's "Fuji in Clear Weather," the best known of the Hiroshige landscapes, Kambara, Shono, Fox Fires, Tsuchiyama, and the Maples of Mama; Hokusai's Great Wave off Kanagawa; Bird and Flower Prints. A few interesting examples of Shinsui, Hasui, Capillari, Bartlett and other moderns working in Japanese Color Block Printing and the Hiroshige Memorial Catalogue.

To be sold by Auction,

Monday Evening, June 14, 1920, at 8:15 o'clock

On View from June 9, 1920, 9:30 to 5:30

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgement as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition five days before the sale.
Priced copies of this catalogue at $1.50 each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT.

Telephone, Murray Hill 6512. Catalogues on request.

No. 106. Kuniyoshi. (See Page 25).

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A
PRIVATE COLLECTION
OF
JAPANESE COLOR PRINTS

With a few additions from other private collections
to make up the Evening's Session

BOOK BY YOSHIUKU

1. MOONLIGHT PARTY.

   Group going out to hear insects sing, boy freeing birds, and other scenes. 15 views in gay colors. 12mo.

KUNIYOSHI AND KUNISADA.

2. ALBUM OF FORTY PRINTS.

   Including two sets (five each) of prints of the Otokodate or Heroes of Chivalry, actor prints, bride and a messenger, etc. *Folio, in the original Japanese Binding.*

HIROSHIGE MEMORIAL CATALOGUE.

3. HIROSHIGE I.

   Catalogue of the Memorial Exhibition of Hiroshige's Work on the 60th Anniversary of his Death. 87 *pages of prints from noted Japanese collections.* Tall 8vo. Tokyo, S. Watanabe, 1918.

   INVALUABLE FOR REFERENCE, gving correct Japanese Spelling, English titles, and preliminary articles in English by Mr. Happer, Uchida, Noguchii, and others. Dates are given, lists of the landscape series and other authoritative information. The edition was limited to 275 copies and the book is already out of print.

BIRD AND FLOWER PANELS.

By Hiroshige and Others.

4. CHU TANZAKU.
   Panel Print. Canary Bird and Iris. A very pretty composition; the yellow bird poised on a stake in the Iris Pond.
   Signed.

5. SHIJIHARA AND DROOPING CHERRY.
   Very fresh and pretty color.
   Signed.

6. STORK WADING AND BLUE PINE BRANCH.
   A good example of a blue Bird and Flower panel.
   Signed.

7. BLUE BELLS AND STREAM.
   Narrow panel.
   Signed.

8. KINGFISHER AND BLUE IRIS.
   Narrow panel.
   Signed.

9. PAROQUET IN RED AND BLUE ON A PINE BRANCH.
   Clearly and beautifully printed.
   Signed.

YOSHITSUNA.

10. GROSBEAK ON A GREEN GOURD VINE.
    Chuban form.
    Signed.

11. GREEN RICE BIRD ON WILD HONEYSUCKLE.
    Chuban.
    Signed.

12. BIRD ON A ROCK NEAR A PEONY.
    Blue ground. Grasshopper on rice straw, with pink ground. Koban or small prints (2 pieces).

SUGAKUDO.

13. PINK SHIRLEY POPPY, BUDS AND SEED POD.
    With young thrushes feeding in the leaves. Fine impression with full yellow border.
    Signed.

UNSIGNED.

14. HOLLYHOCKS: RED WITH GREEN LEAVES.
    Hill and village landscape, all beautifully printed.
    Signed.

W. C. BARTLETT.

Influenced by color block printing of Japan.

15. AFGHAN CARAVAN.
Khyber Pass, 1916, with Camels.
Monogram, and title and date. Margins.

F. CAPILARI.

Artist living in Japan, and executing prints in the Japanese Manner.

16. FISHING BOATS: CLOUDY DAY IN SUMMER.
Early morning start with myriads of sailboats in the ocean.
Signed with monogram. Margins. Dated Tokyo, 1915.

17. TWO LOVE BIRDS AND POMEGRANATES.
Round print, the pure white birds with crimson beaks eating the rich red fruit seeds.
Signed, margins.

IPPITSUSAI BUNCHO: 1765-1775.

18. FAN PRINT: AN ACTOR IN A GREEN ROBE.
Carrying a folded fan. Fine original impression.
Signed, full margins.

19. FAN PRINT: AN ACTOR IN ROSE COLOR.
With two swords and a closed fan. Fine original color.
Signed, margins.

ISSHOSAI FUSATANE.

Flourished about 1850.

20. HOMING GEESE AT KATADA.
From the "Eight Views of Lake Omi."
Signed, publisher Mori-ya Jihei, dated Tiger Year, 9th month (1854), *full margins.*
Dated prints are very scarce and this is a noted print from a well known series.

WATER COLOR DRAWINGS.

20A. PEONY SPRAY: FLOWER AND BUD.
Pale saffron colored Mandarin Peony and Bud Spray, delicately painted with a sure and exquisite touch.
Signed, Panel.

20B. PEONY SPRAY: FLOWER AND BUD.
Mandarin Peony, Bud and Leaves in thick ivory white, delicately and exquisitely painted.
Signed. Panel. Companion to the preceding and equally fine.

HASUI.

Contemporary and Noted Japanese Artist.

21. AUTUMN DAY ON THE MOUNTAINS SHIWOBARA.
Upland landscape in red and browns, in contrast with the deep blue of the horizon hills.
Signed, margins, narrow oblong. Date 1919.

HASUI—Continued.

22. MATSUSHIMA.
Pine Island in the Moonlight. Finely printed in tones of green with yellow moonlight.
Signed, margins.

23. BOAT LANDING: SHINKAWA RIVER.
Night, with glorious blue of summer sky, the black warehouses lit by the glow from a street lamp.

MODERN JAPANESE LITHOGRAPH.

24. TWO DANCING GIRLS.
With shoulder drum and fan. Printed in colors. Heightened with gold. Diptych size (undivided), and a very interesting modern example of stone printing in colors.

25. SEVEN MEN IN COUNCIL WITH A YOUNG LORD.
Printed in colors, the background and some details in gauffrage. Interesting modern example of color printing on stone.

HARUNOBU.

26. LOVERS DRESSED IN BLACK AND WHITE.
On a couch of deep red bordered with black. Behind them is a yellow screen with two birds singing among plum blossoms.
Signed. Chuban or square form.

HIROSHIGE I: 1797-1858.

27. SHRINE OF OZI INA OCHI.
Series "100 Famous Places of Yedo."
Signed, margins.

28. RETURNING SAIL BOATS.
"Omi Hakkei Series." Yabase Kihan. Sailboats and junks making for harbor seen against low turquoise blue hills and towering mountain.
Signed, small margin, very rare.

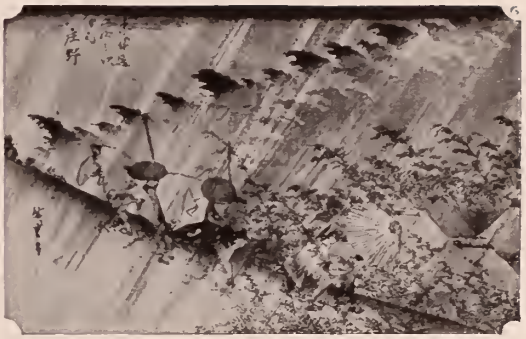
29. VESPER BELLS AT MII DERA. "Omi Hakkei Series."
One of the finest of the Views of Lake Biwa and beautifully printed with rich tones in the hilltops rarely seen.
Signed, margins, collector's condition.

30. BLUE PRINT OF A SHRINE.
Pink and violet fog cutting across the picture where Fuji, in outline, is seen on the horizon.
Signed, full margins, scarce.

31. THE CASTLE MOAT.
A print in Bamboo green and warm grey. Curving green path round the moat, with horseman and attendants.
Signed.

HIROSHIGE I—Continued.

No. 32. Kambara: Evening Snow.



No. 33. Shono Rain.

32. KAMBARA EVENING SNOW.
Kambara Station in winter on the Tokaido. A well known and famous snow print.
Signed, margins, publisher Takeuchi.
(See Illustration.)

33. RAIN STORM AT SHONO.
The most celebrated print of the Tokaido, being the Shono Station, with the sub-title in red which reads "Hakuu" or Summer Rain.
Signed, red seal of Hoyeido the publisher, very fine example with full margins. (See Illustration.)

34. RAIN AT SHONO HILL SIDE.
The rare lightly printed impression which appeared for the first time in many years in the Appleton collection.
Signed, and in fine condition.

35. MARIKO IN SPRING.
A little Inn and hill in grey, wild Plums just budding and happy peasants enjoying the first outing.
Signed, margins: "Tokaido series."

36. SHIRASUKE: HILL SIDE SEA VIEW.
A famous composition from the "Tokaido series," with the sea view from the dip in the hill.
Signed, full margins.

37. WRESTLERS FORDING AT OKITSU.
Very fine impression with striated mist in the background of grey and blue.
Signed, two margins.

38. KANAYA FORD.
With a wide vista to the hills of fine color on the horizon.
Signed, margins.

HIROSHIGE I—Continued.

39. ARAI: FERRY AND FESTIVAL BOATS.
Golden evening print published by Hoyeido.
Signed, margins and collector's seal.

40. HAKONE MOUNTAIN PASS AND LAKE.
The curiously printed "one block" effect with distant white Fuji from the Tokaido.
Signed, small margins.

41. NISSAKA FROM THE "53 VIEWS."
Steep mountain path overlooking Fuji.
Signed.

42. HEAVEN DRAGON RIVER.
The Ferry waiting for the party on the sands. A noted mist picture from the Tokaido.
Signed, margins.

43. SEA VIEW FROM THE GIOSHO TOKAIDO.
Peasants unload yellow bales, with fine color in water, trees and green hills.
Signed. Unusually good color.

44. MIST AT MISHIMA.
A blue print from "The Tokaido." A famous print with travellers getting an early start, the background receding into the blue and grey mist.
Signed, full margins.

45. WINDY DAY AT YOKKAICHI: "Yokkaichi San Cho Kawa."
Considered the finest delineation of a high spring wind, with the man chasing his hat on the embankment.
Signed, small margins.

No. 46. Tsuchiyama.

46. RAIN AT TSUCHIYAMA.
Very well printed and good impression of the rare and well known rain on the Daimio's Cortege.
Signed, margins. (See Illustration.)

HIROSHIGE I—Continued.

47. MORIYAMA: VILLAGE STREET AND CHERRY BLOSSOMS.

A high road through the village in Spring.
Signed, full margins.
*Scarce print from the Kisokaido.

48. UNUMA STATION BY YEISEN. "KISOKAIDO SERIES."

Castle with Stone battlements which overlooks water view and the distant peaks of Inuyama.
Margins, has been folded.

49. LANDING AT HACHIKENYA. "Naniwa Meisho" series.

Ferry taking on and discharging passengers at the steps.
Signed, margins, scarce series.

50. RAIN ON SUMIDA BANK. Yedo Meisho Series.

Torii and Pines and a few foot passengers soaked in the heavy downpour.
Signed, not a first impression, but very rare.

51. SHIBA AKABANE SNOW: SERIES "TOTO MEISHO."

Snow of great purity seen with the fine blue of the stream and clear red of the Shiba Shrine against a sky grey with heavily falling snow.
Signed, margins (which are necessary as having the seal of Sanoki the publisher). Fine print in fine condition.

52. BRIDGE AT NIPPON.

Signed, margins, Fuji in a shade of green little seen but the printing is not satisfactory.

53. TATSUTAYAMA FROM THE "60 VARIOUS VIEWS."

A river landscape in beautiful color; jade and sage green cliffs with trees in autumn foliage (oxidised) on the banks of a river of fine graded blue.
Signed. Very fine impression.

KATSUSHIKA HOKUSAI: 1760-1849.

54. SHOKOKU MEIKYO KIRAN: ELEVEN FAMOUS BRIDGES.

Bridge of Boats at Sano, "Funabashi no Fuyu," Sano. Province of Kotsuke. A famous print and a very fine impression.
Signed, Publisher Yeijudo.
One of the most famous and best known of the Famous Bridges, and very rare.

KATSUSHIKA HOKUSAI—Continued.

No. 55. Hokusai.

55. RED FUJI ON A BEAUTIFUL DAY WITH THE SOUTH WIND.

Sen Pu Kai Sei. Fuji in the superb orange flush of sunrise rising from the forests at its base, and seen against a blue sky fretted with soft white clouds, which with a sure and exquisite touch are toned blue against the blue sky high in the air.

Signed, original condition and color.

One of the finest examples of this print ever offered. Excessively rare when in the right colors as issued, with Fuji retaining the original unfaded orange tone.

(See Illustration.)

56. TWO SMALL PRINTS.

Two ladies travelling in spring; two rice-cutters resting under a tree.

Signed, margins, chuban oblong. (*Two pieces*).

KATSUSHIKA HOKUSAI—Continued.

No. 57. Hokusai.

57. FUJI FROM THE ISLAND OF YENOSHIMA. "36 Views."

Print in tones of fresh green and blue, showing a village on the shore with Benten Shrine hidden in the trees, and Fuji in the distance.

Signed, full size, date about 1810.

(See Illustration.)

58. TWO SURIMONO, BY HOKUSAI.

Whaling vessel and sword-whale: Loaded junk and smaller boat rowing past.

Signed, Chuban or square form (2 *pieces on one sheet*).

59. YEDO NIHONBASHI: From the "36 Views of Fuji."

The fine Blanchard impression of this "blue print" showing the warehouses lining the blue canal. Uyeno Temple rising among the distant forest of blue tone, and Fuji with blue outline and shadows on the horizon.

Signed, splendid impression, in fine condition.

SHUNRO (HOKUSAI).

60. HOSOYE: COURTESAN AND HER LOVER.

Signed, time-worn but fine lines.

(HOKUSAI)—Continued.

61. GREAT WAVE AT KANAGAWA.
Furious mounting crest of a wave about to shiver the small boats in the hollow. One of the most famous of the "36 Views of Fuji."
Signed, mellowed, but still retaining the splendid blues and great lines that go to make a powerful composition.
(See Illustration.)

TORII KIYOHIRO: 1750-1776.
Pupil of Kiyomasu, whose prints are rare.

62. LOVERS: "TWO FLOWERS ON ONE STEM."
Two color print in rose and green; they are seated on an engawa under a willow by a well.
Signed, publisher Yamashiroya, fine condition.

HOKUKEI.

63. CHERRY BRANCH WITH A MOON IN SILVER.
Faint pink blossoms, with fan above in delicate bamboo pattern and bronze clouds.
Surimono from the La Farge Collection.
Signed.

64. SURIMONO: LA FARGE COLLECTION.
Warrior haunted by Oni, who carries a silver axe. Black night ground and fine color and silver printing.
Signed.

No. 65. Hokuju.

HOKUJU: 1820-1900.
One of the best of Hokusai's pupils called also Shotei.

65. TOTO SHINAGAWA DISTRICT: TAKANAWA OKIDO.
The Big Tree Gate in the Takanawa District near Shinagawa, Yedo. A sea view, fine and rare.
Signed, publisher Yeijudo. Artist's impression and condition.
Note the distinct European influence shown by the cloud effects and the shadows, which are ignored in pure Japanese Art.
(See Illustration.)

KIKUMARO.

66. GEISHA DRESSING.
Wearing a light blue robe, seated before a black and yellow Tripod mirror.
Signed.

TORII KIYONAGA.
A famous artist of the Torii School who flourished between 1742 and 1814, though it is said he gave up print designing in 1790. He is one of "famous first five" of the Ukiyoye artists.

67. KANJO: A COURT LADY.
An example of his greatest period. She stands by a stream on a foreground of pure yellow, the faint green of the weeping willow overhead reflected in its rippling surface. She gathers around her a uchikake of glistening white patterned in rose colored cherry sprays and bordered with dull green falling over a robe of glowing flame colored ochre-orange which trails behind her. Her black hair flows over her shoulders and she carries a pale yellow fan.
Signed, full size. Collector's impression and condition.
(See Frontispiece.)

KIYONAGA—Continued.

68. TAKANORI AND A LADY IN BLACK.

Very fine impression and condition, on a grey wash ground; his salmon pink robe is tied with black, and her soft black robe with canary yellow.

Signed. Publisher Yeijudo.

Kojima Takanori was a loyal Samurai in the time of Emperor Godaigo, 1319-1339 A. D., who followed the exiled Emperior disguised as a farmer, and gained access to the garden. Planing off a bit of the bark of the cherry-tree, which is the symbol of Samurai loyalty, he wrote 5 characters on the bark. "Trust in heaven's justice, law and government," hoping that the Emperor would see this message and would be reminded that he had at least one loyal retainer who was secretly following him on his journey. This story is the motive for one of the lyrical dramas or "Joruri" of Japan.

(See Illustration.)

TORII KIYOTSUNE: 1750-1770.

69. THE LOVERS YAYOI AND GENYA.
Standing under a Cherry Tree.
Signed, Publisher Yamashiroya. Hosoye form.
Very desirable when signed by both printer and artist.

ISODA KORIUSAI: Best work about 1770.
Pupil of Harunobu and one of the foremost artists of the school.
He gave up print making about 1781.

70. THE COURTESAN MIYATO OF KAKUTAMAYA.
Writing a Poem on a Screen. A Uchikake of rich black slips from her shoulders; her two Kamuro who mix the ink wear robes of rich Indian red bordered with black.
Signed, publisher Yeijudo.
Very difficult to secure a broadsheet of this quality.

No. 70.
The Walpole Galleries, 10 East 49th Street, New York

KIYONAGA: 1742-1814.

71. GIRLS BOATING.

Soft, clear and beautiful colors seen under a string of orange lanterns.

Signed, sheet of a triptych, published by Tsutuya with the conventionalized stork medallion on the lanterns.

72. COURTESAN WALKING.

Pillar print. In tones of pink and (faded) violet, flower arrangement and poem over head.

Signed, mellowed, but splendid lines.

73. SLEEPY MAID UNDRESSING HER MISTRESS.

Charming little Chuban, the waning moon in the clouds near the balcony showing the lateness of the hour.

Signed: Square form, with Harunobu influence.

KOSHIN: Fl. about 1850.

74. WAYSIDE INN AND TREES.

Series: "100 Views of Kyoto."

Signed, chuban or square form. Scarce.

GOTOTEI KUNISADA: 1785-1864.

On of the best of Toyokuni's pupils, who called himself Toyokuni, after Toyokuni's son gave up the title; his best work done before 1844.

75. THE DIVING GIRLS.

A point of rock under a pine, a maid combing the hair of a girl, another with baby and pipe, while a third dives off with a knife in her teeth to cut off the Awabi shells.

Signed, oblong broadsheet.

76. SNOW TRIPTYCH BY KUNISADA.

Balcony and Garden in Snow, with guests arriving, wearing robes of rich black and bamboo green. Beautiful color and fine snow landscape with boy building a Giant Frog of snow.

Signed, margins, fine quality, on thick soft paper.

77. THE LOTUS POND. TRIPTYCH IN BLUE.

Young Lord with attendants at the Iris Pond, beautifully printed in tones of pale blue and fawn color.

Signed.

KUNISADA—Continued.

78. BLUE PRINT IN THREE TONES.

Geisha under a Cherry Tree, from the series "Competition of Beauty with Master Works of Ukiyoye."

Signed, framed in blue. Hunter Collection.

No. 79.

79. GENTOKU FUUSETSUNI KOOMEI O TOU. TRIPTYCH.

Maid with Pink Tray landing from a boat in a snowstorm. Following a Lady in purple who is received at the doorway by a lady in lavender, both with umbrellas.

Signed, Publisher Yesakaya, with seal "Kiwame" or "excellent."

Very fine example of early and best work. A rare Triptych and Snow Landscape by this artist.

(See Illustration.)

80. WARRIOR ON THE ROOF IN SILVER NIGHT RAIN: SURIMONO.

Black ground with lightning in bronze; poem, rain and other details in silver.

Signed. Very fine and rich example from the John La Farge Collection.

81. FARMER'S GIRL WITH BLACK BULL.

Carrying a bundle of faggots on her head, fine blue in her robes.

Signed.

KUNISADA.

THE CHUSHINGURA OR "REVENGE OF THE 47 RONINS."

In twelve oblong sheets with the original "saw-tooth" borders in black and white after the black and white robes of the Ronins.

82. THE ATTACK BY NIGHT.
Very fine impression and color; the landscape one of the most noted of Kunisada.
Signed.

83. REVENGE OF THE RONIN: MORONAO'S INSULT.
Which caused Lord Yenya to draw his sword in the palace, an unforgivable offense.
Signed, margins, very fine original impression.

84. SEA VIEW AND A SPLENDID FUJI.
Fine landscape. The bride and her Mother travelling; they rest by the picturesque woven wayside shelter.
Signed, margins.
Unusually fine impression.

85. COUNCIL OF THE RONINS: MIDNIGHT ATTACK.
Both Snow landscapes, and fine impressions.
Signed, margins (2 pieces).

86. DISCOVERY OF MORONAO.
And two other scenes from the Chushingura.
Signed, margins (3 pieces).

87. DEATH OF MORONAO.
And three other scenes from the Chushingura.
Signed, margins (4 pieces).

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88. GEISHA IN PALE BLUE.
Tied with fawn color and patterned in a delicate gourd and vine design in ecru.
Signed.

89. THE PALE BLUE ROBE.
Geisha in pale blue tied with two-toned blue.
Signed.

90. TWO MAIDS: ONE LIGHTING THE ANDO.
Prevailing tone of blue.
Signed.

91. TWO GIRLS, ONE TYING HER OBI.
Her companion in blue seated at a dressing table.
Signed. Oblong chuban form.

92. TWO MAIDS WITH LANTERN AND BED COVER.
Oblong chuban form, fine color.
Signed.

93. SURIMONO WITH BRONZE AND SILVER PRINTING.
Man painting a Fan, soft and rich colors with the detail in silver and bronze.

KUNISADA—Continued.

94. THE BELL RINGER.

Seen at half length, background of an immense towering grey Fuji with sunset reflection on the cone.
Signed.

95. WARRIOR SEEN AT HALF LENGTH.

Very fine color and printing, blue sea and boats in the background.
Signed.

96. NIGHT SCENE WITH MAN IN GREY.

Pendant willow overhead.
Signed.

97. GIRL DEFENDING HERSELF WITH A KOTO.

Sheet from a Triptych. Night scene.
Signed.

KUNIYASU.

98. HAKONE ONSEN YU SAN NODZU. TRIPTYCH: EIGHT LADIES IN THE GARDEN.

Rushing stream with green banks, waterfall, and Goldfish Pool form a background for the ladies, who amuse themselves in various ways in the foreground of a fine yellow tone.
Signed.

KUNIYOSHI.

99. LARGE HEAD. DRAMA "TAKECHI MITSUKUDE."

Actor wearing a light blue robe and black cap; the background of vivid blue.
Signed, engraver Chokichi. Date about 1850.

100. SAMURAI IN BLACK IN A LANDSCAPE WITH FUJI.

Splendid color scheme, his black robes lined with a fine blue, standing under twin Pines with Mt. Fuji showing white against the blue sky.

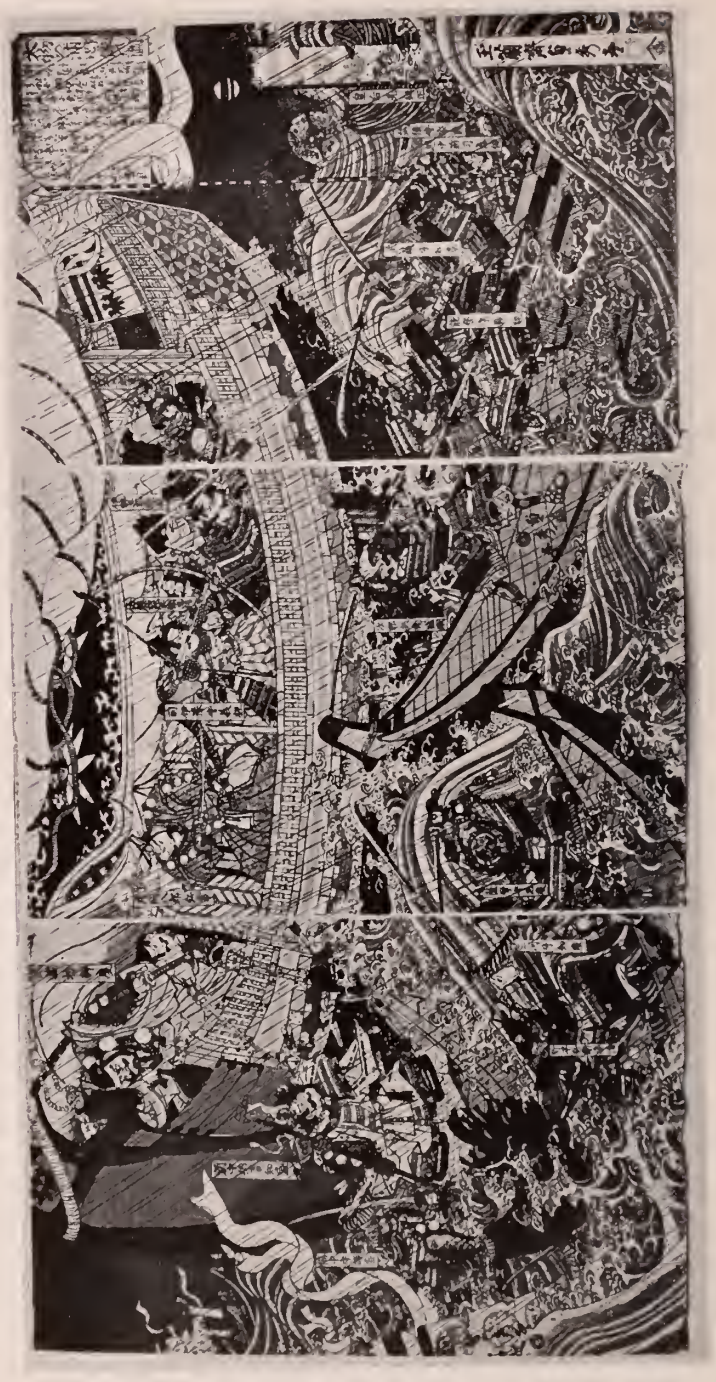
101. POEM BY HARUMICHI NO TSURAKI.

Lady and girl attendant passing a waterfall in the hills. Simple and delightful composition.
Signed.

102. NICHIREN ON THE BEACH IN A RAIN STORM. "100 POEMS SERIES."

Sunrise, black pine and blue water, the occult nimbus in a pale circle at his feet.
Signed, small margins. Quite rare.

KUNIYOSHI—Continued.



No. 105. Kuniyoshi. The Taira Ghosts Daimatsu Bay.

KUNIYOSHI—Continued.

103. THE BLUE MEDALLION ROBE.

Young mother in a robe of exceptionally fine color with the baby crawling to her feet.

Signed.

104. PANEL PRINT: ARCHER ON A DAPPLED HORSE.

Rounding the Curve under a Cherry Tree.

Signed.

105. TRIPTYCH: THE TAIRA GHOSTS RISING IN DAIMOTSU BAY.

A driving rainstorm in a furious sea; the long red boat filled with his retainers. Yoshitsune under a black and gold canopy in the center. From the tossing foam flecked waves of dull tones of blue rise the ghostly grey boats and the livid blue dead Taira Warriors. Old Benkei in the Prow defies them holding a String of Prayer Beads, Yoshitsune in fine blue in the center draws his sword and the others strike at the ghosts with swords and spears.

Signed, fine color and sharp black of rain, a few wormholes.

(See Illustration.)

106. TRIPTYCH: FROM THE STORY OF YOSHITSUNE.

A sea fight. Out towards the horizon a calm sea with many war boats flying banners; in the foreground over the rising sea in tones of blue and grey Yoshitsune and a Retainer make a tremendous leap over the waves into the enemies' boats calling on their men to follow. The triptych shows the thrilling moment when they are in midair on making the leap.

Signed, fine rich color and condition.

(See Illustration, Page 5.)

107. TRIPTYCH: THE WRESTLER.

Lying on the ground holding a blue pipe. His nude gigantic body fills the print, while round him pass a procession of tiny figures in blue and black.

Signed. Very unusual composition.

A Japanese Gulliver among the Liliputians.

108. THREE SHEET PRINT.

Famous Heroes of Japan; Shorgi in glorious yellow leaning on a blue sword; a companion pierced with arrows stopping to get water from a well, another building a camp fire.

Signed, Chuban or square form.

MASANOBU: 1690-1720.

109. COURTESAN WITH A FAN.

Her hichigata robe is tied with black. Chuban or square form. Mellowed but very fine lines.

No. 110. Masanobu.

KITAO MASANOBU: 1761-1816.
His prints are very few and he is also famed as novelist and poet under the name of Santo Kyoden.

110. TAKIGAWA AND A COMPANION.

Two of the most famous Courtesans of Japan of the House of Atsukiya. From the famous "Beautiful Girls as in a Mirror" Series. Each is accompanied by a Shinzo or Maid and two little Kamuros, and the rich brilliancy and freshness of their robes of brocade form a kaleidoscope of bewildering beauty enhanced by the subtle use of black. Date, 1784.

(See Illustration.)

111. HOUSE OF CHOSHIYA.

The Beauty Hinazuru, her rich robes tied with a purple obi, with her two Komuro dressed to match holds up a blue robe to her companion Naraeru who is seated curled up in robes while the maid blows on the fire in Hibachi of black lacquer. Date, 1784.

Original impression and coloring.

MORONOBU.

112. INK PRINT: SAMURAI RECEIVING A LADY.
With old applied coloring "beni." Diptych, corners repaired.

YANAGAWA SHIGENOBU.

Pupil of Hiroshige, worked 1830-1855.

113. DANCER IN ENAMELLED HEAD DRESS AND BUTTERFLY ROBES.
Carrying a fan with tassel, fine color and gauffrage printing, printed on a ground of apricot yellow.
Signed, full size.

ITO SHINSUI.

Modern Japanese Color Print Artist.

114. OMI HAKKEI: SETA BRIDGE IN A RAIN STORM.
Admirers of the rain prints of a hundred years ago, as Shono and Tsuchiyama will enjoy the fine feeling and atmosphere of this modern rain print.
Signed, margins.
The work of a contemporary Japanese artist in wood block color prints, limited in publication and rarely met with.

(See Illustration.)

No. 114. Shinsui.

ITO SHINSUI—Continued.

No. 115. Shinsui.

115. OMI HAKKEI: CLEAR DAY AT AWAZU.
A lone Ploughman and bullock emphasize the simplicity and force of the composition. Very fine color in tones of green in the foreground, the mountains of fine and unusual blue.
Signed, margins. (See Illustration.)

116. OMI HAKKEI: WINTER DAY: MOUNT HIRA.
Simple and unusual composition of great force, and fine color.
Signed, margins.

SHUNJO.

117. AN ACTOR WITH A TRAY AND FUKUSA.
Wearing a robe of aubergine over cherry color.
Signed, Hosoye.

SHUNKO.

118. ACTOR PRINT: HOSOYE.
Woman with a pail near a cherry tree.
Signed, somewhat faded but with the Hayashi seal.

SHUNSEN.

119. KAKEMONO PRINT: GEISHA IN BLACK.
Which is patterned in chrysanthemum crests and worn over yellow.
Signed.

120. MOTHER AND BABY.
She wears a trailing robe of fine yellow with soft black obi, and holds the baby at her breast.
Signed, fine printing and color.

No. 121.

SHUNCHO.

Katsukawa School artist, pupil of Shunsho; the date of his birth and death are unknown, but his best work was between 1770 and 1790.

121. TWO COURTESANS AND ATTENDANTS OUT FOR A STROLL.

Mayuzumi in warm grey of beautiful quality and Nanameshigeki in thin black, two beautiful women from the house of Daimonjiya, with two girls in light brown tied with black pass under a Pine near a Torii, two of the "Poem Storks" released by Yoshitsune fly overhead.

Signed, margin, one small worm-hole, publisher Nakabayashi.

A very fine and clear example showing the Kiyonaga influence, whose style Shuncho followed very closely and successfully.

(See Illustration.)

SHUNSHO.

122. FAN PRINT OF AN ACTOR.
Hosoye form, holding an open fan. Series Yehon Burai Ogi.
Signed with Jar seal, full margins. Scarce.

123. ACTOR WITH TEMPLE BELL: FAN PRINT.
Fine original impression with margins.
Signed with jar seal.

KATSUKAWA SHUNYEI.

124. ACTOR IN A DANCING MOVEMENT.
Carrying a fan, plum tree background.
Signed.

SUKENOBU.

125. CHIYO MINGOSAI: LADY AND YOUNG GIRL: INK PRINT.
A very pretty print; the child is presenting a young pine to her companion. Chuban or square form.

HIROSHIGE.

Noted Prints from various upright series.

126. KAMADO PLUM GARDEN NEAR TOKYO.
With the trees in bud and the rose flush in the background.
Signed, margins.

127. ASAKUSA TEMPLE LANTERN: SNOW LANDSCAPE.
A noted print from the "100 Views of Yedo," with the globe lantern in the Temple doorway.
Signed, margins. (See Illustration.)

No. 127. Temple Doorway Snow.

HIROSHIGE—Continued.

No. 129.

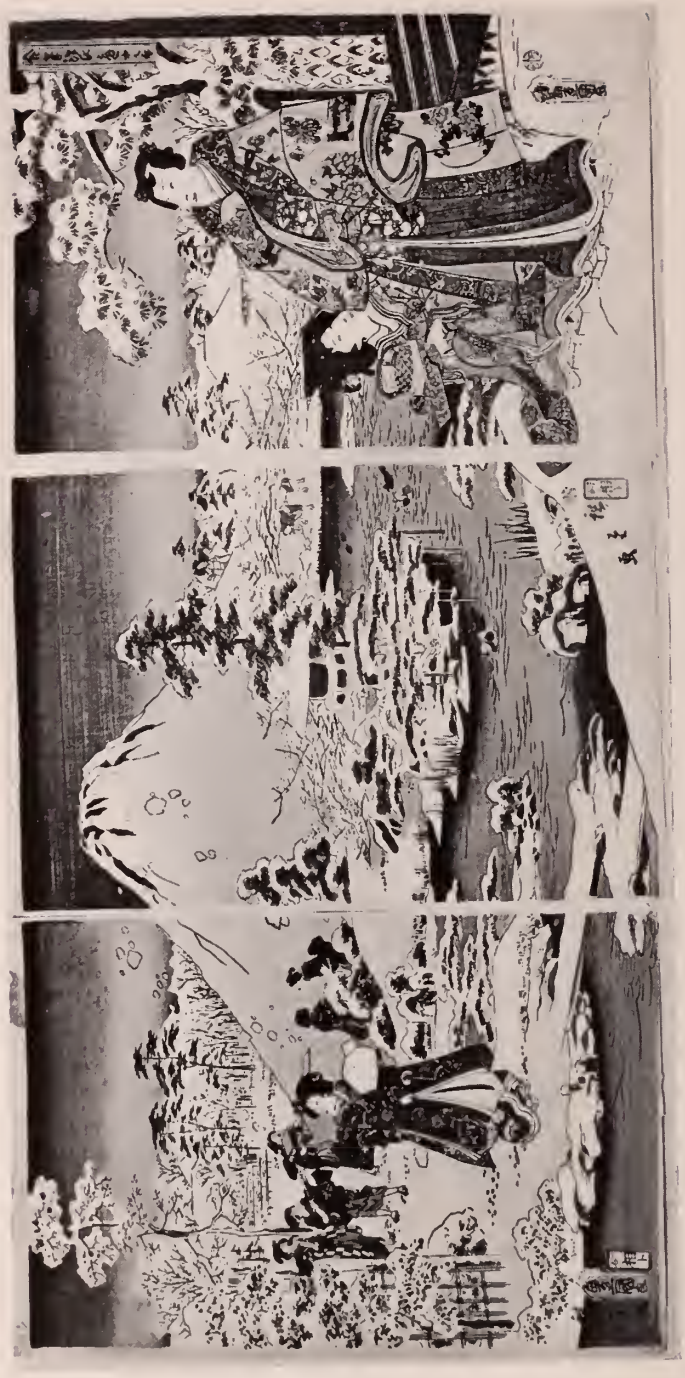
128. YATSUMI NO HASHI. "EIGHT BRIDGES" PRINT.
Stream and drooping willow branches, with two birds in air. *Signed, small margins.*

129. FOX FIRES AT OJI: NEW YEAR'S EVE.
The Foxes assembled under the Haunted Eno Tree, blue sky and stars, and the flares oxidised.
Signed, margins.
(See Illustration.)

130. HORSE FORD AND PINE AT ASAKUSA.
Boat passing out of sight with the shadow of the Geisha on the Bamboo blind, black sky, stars and dark pine.
Signed, margins.

NISEI HIROSHIGE (Hiroshige II.)

131. HORSE FORD AND PINE AT ASAKUSA.
A copy by the Second Hiroshige. Lightly printed and very effective.
Signed, margins.



No. 132. Hiroshige and Kunisada. Snow Triptych.

HIROSHIGE I.

132. THE FIRST SNOW OF GENJI. SNOW LANDSCAPE TRIPTYCH, by Hiroshige and Kunisada.
Garden in snow with Lord and Attendant watching girls playing snowballing and a lady with a snow rabbit on a tray.
The center sheet is the lovely snow garden and fountain by Hiroshige and is signed by him.
(See Illustration.)

133. HARBOR: EVENING VIEW.
Loaded junks resting at anchor with sail boats homing in the distance.
Signed, small margins.

134. RYOGOKU BRIDGE AND OKAWA BANK.
Crowded street bridge and much shipping on the blue river.
Signed, margins.

135. ASAKUSA FROM RYOGOKU BRIDGE.
Showing the crowded Festival Boats on the River.
Signed, margins.

136. HUMOROUS PRINT. CHUBAN FORM.
Two workmen convulsed by the ghostly appearance taken on by the drying cloths on the rack.
Signed margins square form. Good blue.

137. DAIMIO'S PROCESSION ON THE BRIDGE.
Procession with banners and horsemen pass over the bridge and through the green hills where Fuji is almost obscured.
Signed, margins.

138. THE TORNADO: UPRIGHT SERIES.
Good impression of a famous print; the willows bending before the driving rain through which the man in the straw coat fights his way, cavernous rocks and glimpse of blue sea under the thundercloud.
Signed, full margins.

139. TRIPTYCH: LADIES ON THE BEACH.
Rising waves to left, with ladies on the shore, wading and gathering shells.
Signed, margins.

140. TRIPTYCH: BATTLE UNDER THE PINES.
A curving shore view where a battle between men and horsemen is in progress under tall pines, with Fuji grey on the distant horizon.
Signed, stains in sky, but quite rare.

HIROSHIGE I—Continued.

No. 141.

141. KISO SNOW GORGE: WINTER NIGHT.

A snow bound ravine, fringed with ragged pines, with icy blue stream which reflects the stars in the narrow rift of the sky of midnight blue.

Signed, full margins, very fine impression, with the seal dates "7th month, year of the Cow."

(See Illustration.)

142. THE MAPLES OF MAMA.

Landscape of blue, with yellow thatched cottages seen under the branches of the red Maple, which has oxidised so beautifully that it looks as if the sunlight was touching the edge of each leaf.

Signed, margains, fine impression.

(See Illustration.)

143. MAPLES AT MAMA.

The same print but of deeper tone, the water a very fine blue and the sky of graded blue and pale yellow.

Signed margins. Fine impression.

144. VIEWS OF LAKE BIWA SERIES: AWADZU SEIRAN.

Bright Sky and a Breeze at Awadzu, with two sail boats setting into the fresh green cove.

Signed, margins, poem to the beautiful Lake Biwa on the clouds.

HIROSHIGE I—Continued.

145. MT. FUJI FROM YOSHIWARA.

A sublime view of Mt. Fuji as seen by the Fishing Boats near the rice fields of Narushima.

Signed, full margins and all seals.

146. FUJI SANJU ROKI: or "36 VIEWS OF FUJI."

Another very fine view of Fuji rising into the margin of the print from surrounding hills of peacock blue and yellow with lower range of green, village with horseman and men on foot in the foreground.

Signed, margins.

TOYOHIRO.

147. DIPTYCH: THE FAN SHOP.

Four ladies at a booth where a youth shows an insect cage.

Signed, time worn but fine lines.

No. 142. Hiroshige.

No. 149. Toyokuni.

No. 152. Toyokuni.

UTAGAWA TOYOKUNI I: 1769-1825.

Pupil of Toyoharu, influenced in his early work by Kiyonaga.

148. THREE WOMEN IN A GARDEN IN SPRING.

An early example (note the small size of the signature) when his women were beautiful and his color soft and charming, accentuated by the fine blacks, used here in the robe of one woman and the obi of another.

Signed, sheet from a triptych, publisher Senichi.

149. TEA HOUSE GIRL IN BLACK. SEEN AT HALF LENGTH.

Her obi brocaded in ecru and lavender, and the effect of the rich black of her robe and the beautiful printing of the turned head and raised hand against a background of saffron yellow make this a notable example of the First Toyokuni.

Signed, publisher Senichi, or Izumiya.

(See Illustration.)

UTAGAWA TOYOKUNI I—Continued.

150. DANCING GIRL IN PINK.
Her flowing black hair bound with a ribbon and her rose colored trailing robes tied with soft velvety black.
Signed, fine clear printing and condition.

151. THREE LADIES NEAR A GATE.
One with a firefly cage and one playing the flute; the lattice gate is of green bamboo withes and many pink Hagi blossoms grow on the stream beyond.
Signed, good composition and color.

152. PINK HAGI BLOSSOMS AND A GIRL IN BLACK.
Her thin robes blowing in the wind, which tosses the masses of pink blossoms and yellow-green foliage behind her.
Signed, full size.
A remarkable piece of printing; note the skill with which the outlines of her figure and the rose colored under-robe are printed seen through the gauze, and the flesh lines which have the purity of an etching.
(See Illustration.)

153. SEGAWA KIKUNOJO AS THE COURTESAN KOINA AND HER LOVER.
Who takes the part of Sawamura Sojuro. They are seen at half length, the man wearing a very fine black haori over brown. Grey wash ground.
Signed, full size.

154. HOSOYE. THE TRAVELLERS.
Merchant and his Mistress; her robes of pink and grey are tied with black and touch of yellow; he rests and smokes.
Signed.

155. TWO GIRLS IN A DANCING MOVEMENT.
Their floating pink (faded) robes are tied with green and they carry hobby-horse heads.
Signed.

156. TWO WOMEN: ONE OF WHOM IS SEATED.
Fine color of pink and very pale blue.
Signed.

157. GIRL AT A CARDING MACHINE.
Wearing a green flowered robe bordered in black.
Signed.

158. YEIJIRI DANCING.
A willowy figure in ivory with splendid soft obi and borders.
Signed, a few worm holes but otherwise fine impression.

159. RIVERBANK AND GIRL IN BLUE.
Unusual background of a curving blue stream.
Signed.

UTAGAWA TOYOKUNI I—Continued.

160. DIPTYCH: TWO WRESTLERS.

Futchi Emon Senka, a famous Wrestler, and a companion on the street; their great bodies clothed in rich robes.

Signed.

TOYOKUNI II.

161. "GIFTS OF THE FOUR SEASONS."

Shikioriori Tamukeno Furyu. Segawa Roko as Shirageya with the Summer Flower Basket or Summer Flower Cart with black wheels.

Signed, fine fresh printing.

162. DIPTYCH. THE GREEN HEDGE.

Man and woman in a garden. Well printed, soft colors and fine use of black.

Signed.

UNSIGNED PRINT.

163. A YOSHIWARA BEAUTY IN GALA ATTIRE.

Accompanied by two little Kamuro with high blue head-dresses.

UTAMARO: Died 1806, aged 53.

One of the Kitagawa family, famous for his drawings of women.

164. TWO COURTESANS: "EIGHT VIEWS OF KARIGANE."

A tall beauty in purple standing; her companion seated playing the Samisen, all on a soft yellow ground with inset view of fan-shape showing black landscape with rising sun in white reserve.

Signed, publisher, Tsuruya.

165. BALCONY OF THE GREEN HOUSES.

Three courtesans and a man near the barred window, a tall beauty in purple shaping her eye-brows with the aid of a mirror of black lacquer.

Signed, sheet from a triptych.

166. THE BELL SHAPED WINDOW.

Four ladies in a pretty group, near a half raised bamboo blind. A print of much richer color than often seen and the figures without the decadent effect which characterized some of his work.

Signed, publisher Tsuruya, sheet from a triptych.

167. THE PINK COAT.

Courtesan who lies full length on the verandah with fan and tobako-bon approached by her maid who wearing pink herself throws over her mistress a wrap of rose-color.

Signed. Time-worn, sky thinned and hole, but very lovely.

UTAMARO—Continued.

No. 170. Utamaro.

168. TWO GIRLS AT A WHEEL.
Weaving silk which is printed in gauffrage on a wheel of pale yellow.
Signed.

169. THREE WOMEN WEAVING SILK.
In the early pure color of pale yellow and ecru on a grey ground.
Signed.

170. YOUNG WOMAN CHANGING HER ROBE. Semi-nude figure.
Series "Summer Wear for Present Day Beauty." A girl changing her dress for a new linen gown. Warm grey and soft yellow, the flesh lines very pure.
Signed, from the F. W. Hunter Collection.
(See Illustration.)

171. LOVERS WITH A PILLOW.
Seen at half length. Fine composition but mellowed.

UTAMARO—Continued.

172. THREE GIRLS WADING IN THE SURF.
Sunrise landscape.
Signed, time worn.

173. THE DRUNKEN COOLIE.
Whose distressed master and mistress are trying to rouse him to a sense of his condition.
Signed, rare example of the nude.

174. TWO GIRLS DANCING: WITH TWO MEN.
Pink and apricot color, with yellow.
Signed, time worn.

KEISAI YEISEN.

175. CORAL IN A BLACK BOWL. SURIMNO.
Fan in blue and gauffrage printing, with flower arrangement in bronze.
Signed, unusual design and printing in iridescent effect from the John La Farge Collection.

176. DIPTYCH. GIRLS IN THE WIND.
Which scatters the petals from the thick pink cherry blossoms over their blue and black robes and obis fluttering in the wind.
Signed.

177. SPRAY OF CHERRY BLOSSOMS. SMALL PRINT.
The pink blossoms on a green ground.
Signed. Koban form.

178. GEISHA GIRL IN BLUE.
Patterned in black bamboo and tied with an obi of green brocade of butterfly and peacock feather pattern.
Signed.

179. GEISHA WRITING A LETTER.
Fine impression with the certificate and seal of the expert, Mr. J. S. Happer, retaining the rosy tones of the flesh tints and the rich purple and rose-color of the robes.
Signed.

180. BLUE PRINT OF A COURTESAN WALKING.
Night scene under white cherry blossoms. Printed in three tones of blue including the rich Hawthorn blue, said to have been secured from the rags used by the Chinese to wipe the blue and white porcelain when painting. Only a few of these blue prints were issued and they are quite rare.
Signed.

181. COURTESAN TYING HER BLACK OBI.
Her robes of purple are bordered with black and lined with dull green. Her waiting Kago with black wheels is seen beyond a background flushed with pink.
Signed, unusually fine example.

KEISAI YEISEN—Continued.

No. 183. Yeisen.

182. TRIPTYCH. THE OLD PLUM TREE.
Three Geisha girls at night passing a gnarled plum tree with yellow blossoms silhouetted in the grey dusk.
Full size, as issued. Signed.

183. ITABANA STATION ON THE KISOKAIDO.
One of the most noted Snow Prints in Japanese Art. and from the series done in collaboration with Hiroshige, showing men plodding through the drifts under a row of snow covered pines towards an inn beyond a stream.
Signed, full margins, fine impression.
The title of the print is in the handwriting of Hiroshige, although the print is by Yeisen, and the explanation is that Yeisen was very dissipated and was off on a spree when the engraver required the copy so that Hiroshige supplied the title to save time.
(See Illustration.)

KIKUGAWA YEIZAN: 1800-1829.
Pupil of Shigenaga.

184. HANAMADO ON AN OUTING: BLUE PRINT.
Series "Shin Yoshiwara Dochiu Zu." Printed in four tones of blue.
Signed, framed in blue. Hunter Collection.

185. THREE ATTENDANTS OF A NOBLE LADY.
Walking on the beach. Sheet of a triptych remarkable for the fine black of the gauze robe and the violet of the leading lady. The orange color of the robe of the thrid girl is oxidising with time.
Signed.

186. GIRLS FLOATING SAKE CUPS.
A pretty spring custom among the Japanese in Cherry Blossom time.
Signed, full size.

No. 187. Yeishi.

HOSODA YEISHI: Died 1829.

His best period, 1785-1795. Influenced largely by Okumura Masanobu and the Torii School. Noted for the grace and beauty of his women combined with delicate taste and refinement of color.

187. TRIPTYCH. SIX LADIES IN AN ARBOR.

Fine condition, full size, as issued.
Signed. Publisher Iwa.
A hot day and the ladies in thin silks of (faded) violet, rose, and grey (of lovely quality patterned in Kiri Blossoms) are grouped in the arbor in the Garden where a Green Bronze Dragon Fountain spouts a miniature and cooling waterfall. The Monument on the Island is signed by Santa Kyoden (an artist signing the name of Kitao Masanobu, and the yellow sign-board gives the name of the Rest House. Rare example with signatures of two of the famous names in Ukiyo-ye.
(See Illustration.)

188. LADY WITH YELLOW TRAY OF GIFTS.

A print of beautiful lines and color on a background of soft yellow.
Signed, publisher Yeijudo. Very good condition.

189. SEGAWA OF MATSUBAYA AND TWO COMPANIONS.

Walking attended by a child.
Signed, aged, toned, faded but still lovely. Square form.

YEISHO.

190. HASHIRAYE: OR PILLAR PRINT: THE LOVERS.

He wears a large sun hat and thin black robe; she walks beside him with an umbrella.
Signed, mellowed.

YEIZAN.

191. TWO LADIES WITH LANTERNS.

They stand on a Balcony by a stream attracting the Fireflies.
Signed.

192. HOUR OF THE OX.

A Courtesan in a thin hichigata trailing robe of purple rising from a Couch of Black and Yellow patterned in the Crest of her house. Landscape and Iris Pond above.
Signed. Very fine example.

193. LADY IN BLACK IN A SHOWER.

Holding up her soft black over green robes and carrying a purple and yellow umbrella.
Signed.

194. LADY IN GREEN RECEIVING A PACKAGE.

A little boy messenger delivering her a package tied in pink. She carries an open purple and yellow umbrella.
Signed.

YEISHI.

No. 186. Yeishi.

195. HOOBUNE: THE PLEASURE BOAT. TRIPTYCH.

The Phoenix Boat with Seven women representing the Seven Gods of Good Luck; Benten, Goddess of Beauty, in the center palying the Koto, a beauty in rose color standing beside her playing the Fuye or flute, others with the Ceremonial Drum, the Sho, or Reed Pipe, the Kakko or little Drum and the Hichiriki or straight flute. The rose-colored umbrella is held by a girl in black and soft yellow.

Signed, good margins for joining up, a little mellowed by time but altogether a lovely harmony of rose-color, violet and yellow.

(See Illustration.)

YEIZAN.

196. BEAUTY ON A YELLOW BALCONY.

Near four black lanterns, her pink and lavender robes tied with green and purple.

197. A BEAUTY ON THE BALCONY.

Her purple robe tied with flowered black. She stands on a yellow balcony watching Mummers outside.

Signed.

198. "SIX TAMA RIVER" SERIES: YAMASHIRO.

Teiritsu of Ogiya, the lovely "yellow rose" of Yamashiro. Slipping off a thin black Uchikake to replace it with one of lavender and black patterned in yellow roses that hangs on the lacquer rack.

Signed. Fine condition. Printer's seal Yamakyu.

YESUI: Fl. 1800-1810.

Pupil of Yeshi of whom little is known and whose work is rare.

199. TSUKIOKA OF GENKOYA: LARGE HEAD.

Arranging a Spray of Chrysanthemums in a swinging flower bucket.

Signed, very fine impression retaining the rosy tones that shadow the eyes and perfect registration of the flesh lines and the thick black flowing hair.

YEIZAN.

No. 203. Yeizan.

200. EIGHT VIEWS OF GENJI. "Or Returning Boats at Akashi." The Courtesan Koimurasaki or Chidorimomiji (deep purple) of the House Tamaya pulling on her black Uchikake with purple lining and obi.

Signed. Publisher Izumiya.

The poem on the fan reads: "Under Autumn skies I long for my lover who is hidden from my view as the moon is covered with clouds."

201. COURTESAN IN BLACK AND PINK.

Her obi of lavender in a dragon pattern. Fine color.

Signed well and clearly printed.

202. THREE GIRLS WITH BOXES BOATING.

Sheet from a Triptych, the attendants of a Noble Lady.

Signed, mellowed.

203. TWO GIRLS IN THE RAIN.

With yellow and grey umbrella under which they shelter in their soft colored thin silks. They make a lovely picture against the grey background and sharp white rain.

Signed, Unusually fine example.

(See Illustration.)

YESUI—Continued.

204. COURTESAN IN PALE BROWN AND GREEN.
Passing a Yellow Sign Post and Cherry Tree. Fine color and composition.
Signed, full size.

205. KAKEMONO PRINT: THE TIGER.
Approaching snarling, curling round a Bamboo stalk. Splendid composition, background toned but the tiger retaining the original color values.
Signed.

YOSHIMUNE OR HOBAI.

206. FLOWER GIRL IN FESTIVAL COSTUME.
Signed, chuban or square form. A very pretty "brocade" print.

YOSHITSUNE.

207. SILK WORK CULTURE: FIVE SHEET PRINT.
Each showing two girls at work, cutting the Mulberry Leaves, feeding the silkworms, boiling the cocoons and weaving the silk.
Signed, full size.

YOSHITSUYA.

208. LAKE BIWA MOONLIGHT AND STEEP HILL PATH.
Night view on the dark hillside, with lighted Inns and a procession just coming into view.

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